MODELS OF MODELS

Representations of Souvenirs, Souvenirs of Representation

by

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This thesis contains no material which has been accepted for a degree or diploma by the University or any other institution, except by way of background information and duly acknowledged in the Thesis, and to the best of my knowledge and belief no material previously published or written by another person except where due acknowledgement is made in the text of the Thesis

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Contents

INTRODUCTION

For as long as I can recall, I have been fascinated by the history and development of cities as well as the actual construction and physicality of architecture. Since commencing visual art studies, a further investigation of these fields has led to an increasing interest in the manner in which buildings and cities have been represented: for example, medieval plans and maps where conventions of perspective differed from those considered "correct" today. In particular, though, it has been the architectural model and miniature that have come to hold a specific interest; an interest which has had a significant and lasting influence on my ceramic practice. These forms served as a starting point for much of my previous work, and they continue to do so in this project.

The research undertaken during my candidature is of a two-fold nature. Firstly, it deals with notions concerning the actual experience of the city, and more specifically, the complex and contradictory role that representations play in the perception of that experience. The city is itself a *representation* - of its "historically and geographically specific institutions... practices of government ... [and its] forms and media of communication".[1] The city is also the object *of* representation - as in plans and maps. We use both in everyday practice in order to rationalise and to project experience. In doing so we come to treat these abstractions as natural entities rather than the cultural constructions that they are. This project reflects on the ideological positions we take in respect to the city and its representations and, importantly, the paradoxical

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1 Donald, J., 'Metropolis: The City as Text' in *Social and Cultural Forms of Modernity* [edited by R. Bocock and K. Thompson], Cambridge, Polity Press, 1992, p.427

interrelationship of those positions in lived experience. Our perception is conditioned by culture to recognise an image or representation, which is then understood and interpreted through our personal experience.

The second aim of the research involves an investigation of the ceramic medium itself. Aside from the pleasure I take in working with clay, it is an entirely appropriate medium for this project. Clay has a strong historical connection to both building and architecture and, as well, an established use as a medium of architectural design. For several years now I have been slip-casting various elements which are assembled into architectural forms before being fired. The task of this research is to test how far it is practical and possible to extend the techniques that have developed in my work over this time.

These two areas of research have necessarily evolved in tandem, one impacting on the other, so that initial ideas changed and transformed. While it was always the intention for the work to be exclusively ceramic and placed directly on the floor and walls, the final arrangement did not resolve itself until approximately half-way through the course. This allowed time to be spent on the actual construction of the pieces, a process that remains a particularly satisfying part of my practice. It also left time for reassessing and questioning which, on occasions, proved to be quite disconcerting. The aim of this paper is to give an account of the theoretical and practical considerations of the research as they evolved throughout this exercise.

While the project is based on, and exploits, notions of utopian architecture and the ideal city, it is not meant to be seen as either utopian or nostalgic. Rather, it intentionally operates between these poles so that the work's identity and meaning become unstable with the hope that the viewer comes to question their relationship to it. As I hope to illustrate in this paper, ambiguity is used in a number of guises throughout the work in order to address the ideological nature of abstract

representations of the city and the conventional positions we take in relation to them.

Central to this project is the consideration of the paradox we find in everyday experience where ideological, and therefore partial, representations of both the self and the world come to mutually define and delimit each other - a situation which is reflected, in an exaggerated manner, in the particular experience of the miniature world. The models used in my work have been manipulated, distorted and displaced in such a way as to serve as a metaphor, rather than a representation, of this paradox.

The aim of the project, then, is to question our perception of, and position within, the increasingly mediated contemporary world.

In my research, I have been particularly interested in how issues of the imaginary and of space have reasserted themselves in postmodern analysis. Paul Patton in *Postmodern Cities and Spaces* states that images of the city play a crucial role in accounts of the postmodern condition. While acknowledging that these accounts remain surprisingly consistent with the city-experience of modernity, he goes on to suggest that what they in fact present us with is imaginary cities.

> These [cities] are not simply the products of memory or desire .... but rather complex objects which include both realities and their description: cities confused with the words that describe them.[2]

Benjamin Genocchio, in a chapter of the same book, looks at the spatial transformations in our everyday lives, and states that it is now evident that there has been a marked opening up in post-industrial societies to forms of spatial analysis. He

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2 Patton, P., 'Imaginary Cities: Images of Postmodernity' in *Postmodern Cities and Spaces* [edited by S. Watson and K. Gibson], Oxford, Blackwell, 1995, p.112

divides the position of postmodern discourse into two categories, saying:

> On the one hand, theorists of the Jean Baudrillard genus continue to chant their millenarian credo of doom and gloom, convinced that the bastard child of Cartesian space threatens to eclipse all semblance of the 'real' in a series of simulated orgies in Disney-style dystopias. Variations on this theme(park) can also be found within the work of Paul Virilio, an ambivalent David Harvey and a nostalgic Fredric Jameson. On the other hand, theorists such as Foucault, Bourdieu, de Certeau, Deleuze and Guattari have insisted upon hidden but unmistakably clear possibilities for both active and constructive intervention. Yet despite subtle or obvious differences of opinions, what all these theorists have in common is a collective desire to promote new forms of conceiving social space in an attempt to account for an eclectic occupation and engagement with an increasingly segregated, oppressively functionalist and electronically monitored everyday reality.[3]

For a number of years, I have been attempting to engage with the ideas of these theorists, as well as the critiques of them. Common to all is the loss of faith in our ability to represent or even experience the "real". The analyses that have been of specific interest are those which are concerned with dualities such as real/hyperreal, official/unofficial, public/private, near/far, inside/outside - but these analyses present interpretations of the city which do not deny either term of the dualities nor do they claim a finality of meaning. A discussion of this particular aspect of these analyses forms a substantial component of this paper.

It is out of many ideas and concepts then, that this project emerges and operates, and it is here that the model plays a significant role. These forms exist, like the city, as both real objects and simulations, and, as such, they have a particular effect on the mind and body.

In Susan Stewart's discussion of miniatures (of which the model is a related subset) she suggests that because of their intimate scale, miniatures represents closure, interiority, the overly cultural; whereas the gigantic represents infinity,

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3 Genocchio, B., 'Discourse, Disconuity, Difference: the Question of "Other" Spaces' in Watson and Gibson [1995], p.35

exteriority, the public, and the overly natural. The balanced, harmonious world of the miniature is one of arrested time, its stillness emphasises the activity that is outside its borders. This effect is reciprocal, for once we attend to the miniature the outside world stops and is lost to us. In this, miniatures display a contradiction comparable to that of imagining the self in the world as place, object and agent at once. It is this contradiction I have sought to exploit in my work. Stewart states that:

> The miniature world remains perfect and uncontaminated by the grotesque so long as its absolute boundaries are maintained. Consider, for example, the Victorian taste for art (usually transformed relics of nature) under glass or Joseph Cornell's glass bells. The glass eliminates the possibility of contagion, indeed of lived experience, at the same time it maximises the possibilities of transcendent vision.[4]

The miniatures (models) I have constructed are in fact contaminated by the manipulations, distortions and displacement of them, and by references to other forms of symbolic representations and technology. By taking apart and reconstructing elements of conventional representation and by mixing the real with the imaginary, the factual with the fictive, I attempt to highlight the biases and limitations of partial representations, and by extension, question our perception of reality.

In chapters two and three I will explore in more detail the issues outlined here. However, as this project is very much a continuation of previous ideas, I believe it is helpful to begin with a description of my early work, the techniques that were used, and how these have influenced the current project.

The final chapter of this paper charts the course of my latest research culminating with its installation in the gallery.

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4 Stewart, S., *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* Baltimore, John Hopkins University Press, 1984, p.68

Chapter One

EARLYWORK

My first experience with clay, during my undergraduate degree, was not particularly successful or satisfying. I was, however, immediately attracted to this medium, and persisted with the process of learning to throw pots on the wheel. It was not until later experiments with slip-casting that I began to recognise the possibilities of the material. Given my interest in architecture, along with five years professional experience as a cartographic draftsman, it is not surprising that I found myself drawn to precise structural work. Slip casting was an effective means of achieving this end.

The first architectural form arose in response to a project to create a container for a precious object. The piece was based on a temple, but had a mechanical aspect in its appearance and functioning.(Fig.1 and 2) This project led to further forms and constructions relating to the same theme. Meanwhile, I was accumulating a number of moulds taken from different elements that were either found, or were fashioned from clay.

Figures 1 and 2

Eventually these elements were combined to construct pieces with no functional aspect. While these forms were architectural and presented in the manner of architectural models, they were also intentionally theatrical and ambiguous. A major influence at this time was Futurist architect Antonio St'Elia. His extraordinary drawings and designs of asymmetric buildings with repetitive elements characterised the utopian dreams of Modernism. (Fig.3) These dramatic schemes inspired, not only because of their expressive draftsmanship, but also by the fact that they were

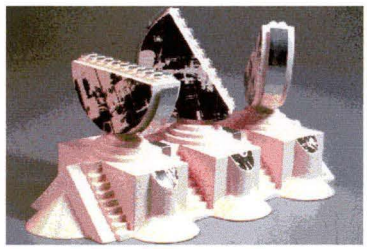
never actually built. As with much of the expressionist architecture, they existed mainly as projects and manifestos. In actually representing these unrealised schemes, I felt my work pointed to the very failure of the utopian dream. (While I was familiar at this time with Baudrillard's notion of simulation, the fact of the models having no real referent was not as central to this work as it was to become later).

Fig.ure3 Antonio Sant Elia

Notions of the ideal assumed greater importance as this early work progressed. I was very conscious of the disjuncture between the virtual world of models and their built reality. The model presented an idealised, pristine environment, where change, neglect, pollution were non-existent. There was also, in contrast, a certain disturbing, almost uncanny presence that I found interesting in the model, which I attempted to enhance in the pieces .(Figures 4 and 5)

Figures 4 and 5

Polarities such as building/machine, ancient/futuristic, useful/destructive, black/white, became important aspects of the work and were meant to highlight the complexity and the contradictory nature of a rapidly changing world.. (Figures 6 and 7)



Figures 6 and 7

Honours work continued this theme, with further exploration of ambiguous aspects. It was during this time that I became familiar with the work of Susan Stewart, (mentioned earlier), and British sculptor Julian Opie, who also works with the miniature. Both were extremely influential at this time, and their significance will become apparent in the following sections. The aim of the Honours project was, however, to exploit the repetition of forms inherent in slip-casting. Also, in contrast to the previous works which were separate and individual pieces, an attempt was made to achieve an integrated collection of related forms, using both wall and plinth based pieces (Figures 8 and 9).

Figure 8: Honours project: Installation View (1994)

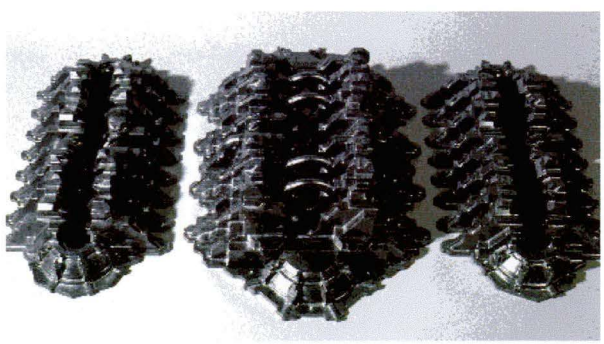


Figure 9: Honours project: Detail

Some wall pieces simply repeated the plinth pieces, as I was interested in how they would read in respect to their positioning. Horizontally, they allowed for the transcendent viewpoint, while vertically, they were more confronting. One curious example of the wall pieces was an amalgam of many forms. (Fig.10). In hindsight, I feel that I was semi-consciously constructing a piece that referred to the body, for I can no longer consider this piece without making an anthropomorphic connection. This distortion of the positioning was of major significance and led to the manipulations of the forms themselves.

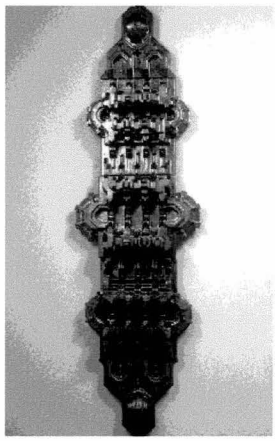


Figure 10: Honours project: Detail

Initially, images of models and buildings were distorted by moving them as they were being photocopied, resulting in curved forms. From these, several maquettes were made. Finally, I decided to simply tilt the models through 30 degrees. (This in fact was a result of sitting at a word processor where by pressing one button everything could be transformed into italics). After I had constructed a number of these forms, the experimental work of architectural theorist and practitioner Peter Eisenman, came to my attention.

In the early seventies, Eisenman began working with systematic sequences of axonometric designs, and later with axonometric models. His investigation of the formal nature of the architectural object questioned not only the traditional process of design and its mode of expression, but also visual perception. His designs for "House X" (Fig.11) involved a series of axonometric projections which eventually broke free

from the drawing board to become independent and three-dimensional forms.

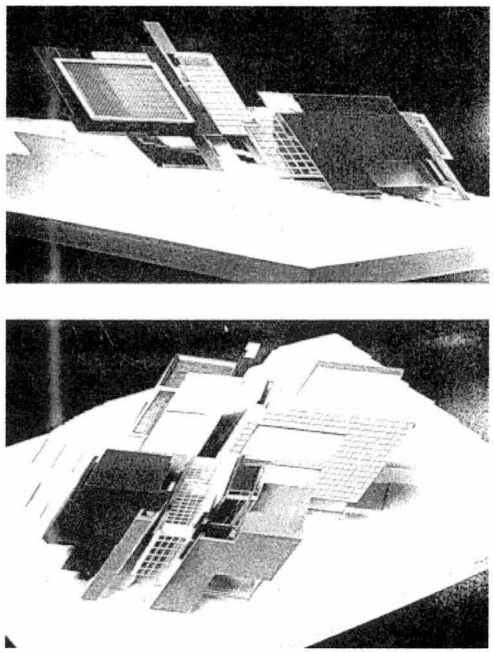


Figure 11: Peter Eisenman : Axonometric model

His models project their form at 45 degrees to the picture plane. The resulting distortion is incoherent from all angles except from a single fixed point. The only intelligible view is that which is recorded with a camera. Eisenman states that:

> Usually a photograph of a building is a narrative record of the fact - a representation of reality. Here the photograph is the reality of the model, it is the view which reveals its conceptual essence as an axonometric drawing - here the circle is closed and the true reality of the house remains suspended. First it is one reality and simultaneously another.[5]

These models effectively deconstructed not only the architectural object, but also the processes and conventions associated with modernist design and planning, showing that the drawing board is never a blank surface. Eisenman stated that his models were conceived as a model of American reality, and as such, they stand for a reality outside itself, and question that reality.

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5 Eisenman, P., *Houses of Cards: Critical Essays by Peter Eisenman, Rosalind Krauss, Manfredo Tafuri* New York, Oxford University, 1987, p.132

Eisenman's work was particularly influential in the arrangement of what I see as the transitional piece in my Honours work (Fig.12). The arrangement of this piece served as a starting point for the current project. Both elements of the plinth and wall pieces were distorted and, while not identical, were derived from the same moulded form. The disjuncture between the two reflects, if not miniaturises, the space between the model and reality. Playing with the notion of two-dimensional and three-dimensional space, it began to address, in my perception, aspects of the virtual and the imaginary.

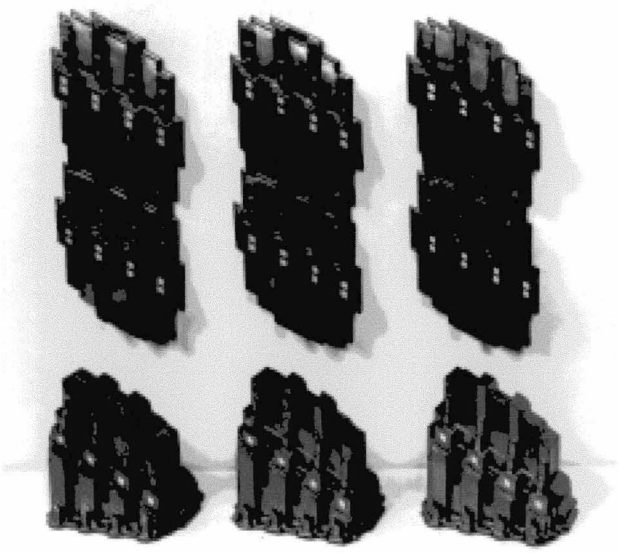

Figure 12: Transitional Piece

The work made during this research, draws on all of the above ideas and, I feel, takes them to their logical conclusion. Repetition has been taken to the extreme in the use of one element, or a derivative of it. The element itself (a modeled form based on an electrical unit) is deliberately ambiguous, having both architectural and technological aspects. Using one element also means that distortions are accentuated, and therefore, become all the more apparent to the viewer. Attention is now focused on the city, with the work referring to representations of ideal cities; again, those that have not been built. This aspect has now come to the fore,

undermining the primary purpose of the model - namely to represent reality - by becoming literally, a model of representation itself, a simulation.

The basic premise from which the current project begins is that the work, through its manipulation, displacement and projection, reflexively refers to its own representative nature and, as such, questions positions taken in respect to conventional representations of the city.

The placement of the work directly on the floor and walls is crucial as it recasts the floor and walls of the gallery as a reflection of planes of plan and elevation. Echoing Eisenman's work of the models emerging out of the drawing board, the pieces now project from the floor (plan) and walls (elevation).

The relevance of this analogy is an important factor in the reading of the work. The plan or map conventionally defines movement through a determined space, while the elevation refers to the facade and the visible. In recent theory, not only the conventional notions of space, but the city "facade" itself, have been questioned. In "The Overexposed City" Paul Virilio claims that we are no longer ever in front of the city, but always inside it, through the networks of the computer age which link people into a global system of communication. For Virilio the "facade" has become increasingly irrelevant in our relationship with, and experience of, the city. He suggests that this technical culture is masked by the immateriality of its components:

> its networks, highway systems and diverse reticulations whose threads are no longer woven into the space of a constructed fabric, but into the sequences of an imperceptible planning of time in which the interface man/machine replaces the facades of buildings and the surfaces of ground on which they stand.[6]

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6 Virilio, P., 'The Overexposed City', *Zone* Vol.. 24:3, Jan-June, 1990, p.18

These challenges to the conventional assumptions of the city's representation are particularly significant in the formal and symbolic aspects of the positioning of the work. The pieces on the floor (plan), which allow maximum effect of the transcendent viewpoint, refer to perceived experience within the indefinable space of the city. The wall pieces - at eye level - refer to the mental perception of the city arrived at by the projection of ourselves into the city through its technologies, and also, through the memory and imagination. Both views have been distorted with the elements of each flowing into the other so that no clear delineation of the two exists - referring to the blurring of boundaries between the self and the world.

With the work projecting from the floor and walls the viewer is able to physically enter into the realm of the representation itself, in a manner which reflects the aspirations of virtual representations. However, unlike virtual reality where the subject is controlled by the very limits and boundaries of the representation, the viewer here is not only acutely aware of the representative nature of the work, but also of his/her own physical body. In this unfamiliar and paradoxical position, the viewer must question the body's relationship to the representation itself, and ultimately the preconceptions that this body carries with it. The intention of the arrangement is to draw viewers to reassess their own position and perceptions in order to interpret the connection between the two planes.

To expand on these points in the following sections, I will discuss several analyses of the city that have been particularly influential in my research. By relating the issues raised here to the particular experience of the miniature, I hope to further specify the function of the manipulations I have used in the work. As will become apparent, interpretation of the connection between ourselves and the city is essential for the understanding of the experience of the city, just as it is for viewers to interpret their own relationship to the work, through the experience of it.

Chapter Two THEORIES OF THE CITY

During the 1980's a paradigm shift occurred in the study of urban systems. As Anthony D. King points out, at this time the contemporary city was not simply the subject of representations constituted through different categories of knowledge - sociology, geography or economics. It was also being addressed by different genders, ethnicities, ideologies, races, classes, sexual orientations, nationalities and theoretical differences of every shape and form - "across specific discursive regimes". Because of the different people and subjectivities inhabiting the city, writing about the city has itself immensely increased and has been transformed. These various competing representations of the city highlight the fact that the city is not simply an objectively given entity but a culturally constituted category.

King sees the increasingly differentiated cultural discourse of the city as self-generating and part of the accumulating cultural capital of the city, proposing that

> the effect of [the] incestuous, intertextual implosion of representations where architecture becomes the subject of film, film the subject of history, history the subject of criticism, criticism the subject of deconstruction, deconstruction the subject of architecture, and so on ad infinitum, is the emergence of a situation where according to Jacobs, "the boundary between social reality and representations of that reality has collapsed"..."the city as an object of analysis has been unbound".[7]

As this suggests, the discursive constructions of the city both constitute and are constituted by the actual built environment,

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7 King, A. D., *Re-presenting the City: Ethnicity, Capital, and Culture in the Twenty-First Century* Houndmills, Macmillan, 1996, p.3

the material, physical and spatial forms of the city itself. King stresses that the distinction between the "real" city and the "discursive city" is misleading. The one does not exist without the other.

Reasoning in this way, King highlights subjective issues of space and the relative manifestations of it in everyday practice. This is the common thread in the work to which I have been drawn during my research, and is the basis of what I will pursue in this section. Edward W. Soja encapsulates this aspect as an

> assertive emplacement that simultaneously inscribes the interworkings of space, power, and knowledge into both a socio-spatial and an historico-geographical dialectic, a meshing of ontological and epistemological fields that were kept apart for much of the last century, leading to the subordination of space in critical social theory.[8]

These aspects were, in fact, of major importance to one earlier writer, the French Marxist philosopher and sociologist, Henri Lefebvre. His writings on cities have provided a firm basis for my awareness of the urban environment as a cultural construction through and in the practices of everyday life.

For Lefebvre all aspects of the city, its spaces, history, activities, structures of power and social conventions, play a part in, and enter into a conflictual, ambiguous and dialectical relationship - one that cannot simply be reduced to its constitutive parts. The individual's mental (imaginary) perception of the city cannot be divorced from the social perception. As such, Lefebvre believed that a person's being and consciousness were expressed and symbolised through his/her experience of the city.

Throughout his life and writings Lefebvre continued to call for a revolution in how we conceive and construct urban spaces and activities. Much of his work involves a reappraisal and creative interpretation of the use of space from the ancient

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8 Soja, E. W. 'Heterotopologies: A Remembrance of Other Spaces in the Citadel-LA' in Watson and Gibson [1995], p.29

Greeks through to the present. For example, Lefebvre saw the medieval city as still some measure of the ideal. While these cities were the sites of conflict and clashes between the classes, the point he makes is that space for the expression of their differences was still available to them.

He suggests that the inhabitants of the medieval city competed in their love for the city, with merchants justifying their position and privilege by spending lavishly on embellishments and buildings as well as festivities, adding to the richness of the city. The lower classes, on the other hand, were afforded the opportunity to appropriate these spaces for their own use, allowing them a voice within the city.

In contrast to his retrospective analysis of the city, he also valued utopian thinking and experimental utopias in the revolution of the city concept. Lefebvre believed that by considering what is impossible today one achieves the possible tomorrow. However, this utopian thought must, he stressed, always be continually reassessed for its impact on the ground.

Lefebvre's diverse array of studies of the cities of the past, present and future solidified in *The Right to the City* published in 1969, his first major writing on the city. This was followed in 1974 by *The Production of Space*. The central core in these analyses revolves around the "crisis of the city" where the rights of citizens to actively participate, politically and socially, in the city has been slowly eroded due to the control and domination of space by powers motivated by commercial interests. He believed that at this time the use or social value of the city becomes subordinated by its exchange value.

The crisis of the city, which emerged with the rise of capitalism, initiated an ever deepening contradiction: the destruction of the city as a place of encounters and interaction, while at the same time extending the boundaries and limits of the urban, an extension that came to be justified and

rationalised by urban planning. This "implosion - explosion" was exacerbated by industrialisation and was further intensified and complicated with the advent of advanced technologies in production and communication.

Lefebvre believed that the segregation of the city's spaces through rational planning resulted in the deterioration of the social system. To control the spaces of the city it was necessary to destroy or "pulverise" the social aspects of these spaces. In rational planning, the centre of the city becomes the space of decision making, power, information and knowledge, while it rejects to the peripheral spaces of the city those who do not participate in these activities .

While Lefebvre was very critical of structural analyses of the city on which rational planning was based, he focused much of his attention on philosophy's involvement in the city's crisis. For Lefebvre, Classical philosophy, from Plato to Hegel, had the city as its social base and theoretical foundation. "philosophers have thought the city: they have brought to language and concept urban life".[9] During this time, the city was mediated through philosophical thought.

Lefebvre points out that with the rise of rationalism, which accompanied that of capitalism, the philosophical project was integrated into the rational system of the State, relinquishing its prior independence. There was no longer a divide between philosophy and the real, as philosophy aimed to link its ideal (totality) to the real, in the perfectly constructed and rational city. Hegel had declared that with rationalism philosophy had achieved itself. Lefebvre believed that in attempting to do so, it had become partial, and had to compete for its place within the city.

Lefebvre's aim was to give back to philosophy its historical project of contemplation and, importantly, interpretation of

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9 Lefebvre, H., *Writings on Cities* [translated and edited by E. Kofman and E. Lebas], Oxford, Blackwell, 1996, p.86

the world as a totality. He believed that it was only philosophy (or theory) that offered the possibility of analysing the city as such and presenting the means of reinventing its concept. For Lefebvre, this concept must recognise and not deny either the practical or the social, the experienced or the imaginary, in a world of "desire *and* reason, spontaneity *and* reflection, vitality *and* containment, domination *and* appropriation, determinisms *and* liberties".[10]

This was only possible by linking theories of the city (representations) to its everyday practices, in doing so, revealing the continual movement between them in the *continually* evolving city.

In the following, with Lefebvre's analysis in mind, I will review the analyses of the city by three widely recognised and influential theorists, Michel de Certeau, Michel Foucault and Jean Baudrillard, who have all, in various ways, significantly influenced my project.

The primary aim of this discussion is two-fold. Firstly, it is to contrast the "interventionist" analysis of the city by Foucault and the "dystopian" view of the world of Baudrillard, both of which allow us alternative means of viewing the city and the workings of it. The second aim is to highlight a contradiction (identified by Lefebvre among others) that arises in both these analyses, and relate it to the manipulations and distortions I have used in my work.

I begin this review, however, with de Certeau's remarkable essay "Walking in the city" as it impressively illustrates Lefebvre's major theme of the contradictory and dialectical connection between ideal representations of the city and everyday practices.

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10 Lefebvre, H., [1996], p.176

DE CERTEAU

De Certeau's essay commences with the often quoted example of looking at Manhattan from the 107th floor of the World Trade Centre. He wonders

> To what erotics of knowledge can the ecstasy of reading such a cosmos be connected? Delighting in it as violently as I do, I speculate to the origin of the pleasure of seeing such a world wrought by hubris "as a whole", the pleasure of looking down upon, of totalising this vastest of human texts.[11]

De Certeau points out that the desire to see the city preceded the means of fulfilling the desire. Medieval and Renaissance painting showed the city seen in a perspective by an eye that did not yet exist. For de Certeau, these representations both invented flying over the city and the type of representation that made it possible. He goes on to suggest:

> Today the same scopic drive haunts the architectural (and no longer the pictorial) productions that give materiality to utopia today.[12]

De Certeau's aim in his analysis is to illustrate the inadequacies of the view from above to the complete understanding of the city's dimensions (a position, it must be noted, from which we view the miniature). He does this by analysing the meaning of the city from above as well as the point of view of pedestrians who unconsciously actualise sites through their very movement. The view from above, one shared by the urban planner, transforms the city into a representation, a "fiction of knowledge", a "theoretical simulacrum". It is in the "somber space" below, however, where the crowds move, that the city is being continually created.

> Pedestrian motor functions...create one of those true systems whose existence actually makes the city but

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11 de Certeau, M. 'The Practice of Everyday Life' in *The Cultural Studies Reader* [edited by S. During], London, Routeledge, 1993, p.122

12 de Certeau, M., in During [1993], p.124

> which have no physical receivability. They cannot be localised: they spatialize.[13]

De Certeau examines the processes that are foreign to the geometric or geographic space of theoretical constructions, by reviewing the "many-sided, resilient, cunning and stubborn procedures that evade disciplines, without thereby being outside its sphere"[14]. While the city's architecture and spaces present a seemingly determined range of possibilities, it is the use, and abuse, of these spaces that comes to determine the actual experience and potential of the sites. There is however, a fundamental paradox in this situation, and it is here that de Certeau's linguistic analogy is extremely valuable.

By linking the everyday use of language to the everyday experience of the city, de Certeau illustrates that the paradox we find in language - the potential of its use to produce an evolution in the structure of that language while at the same time being bound by its socially determined structure - can also be applied to the city. In order to use, or abuse the city, we must first of all have a preconception of what the city itself is, and this can only be known through abstract and partial representations such as maps or plans which predetermine our approach to it.

In de Certeau's analysis, the plan or map becomes the language, and footsteps the words. While the walking process can be marked out on a map which translates its traces and trajectories, what it misses is what existed - the act of going by itself, the wandering, the window shopping, the greetings. He relates these activities to the space of utterance of everyday speech -

> Walking affirms, suspects, guesses, transgresses, respects, etc, all the trajectories it speaks. All modalities play a part in it, changing from step to step and redistributed in proportions, successions, intensities that vary with the moment, the route the stroller. The

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13 de Certeau, M., in During [1993], P.129

14 de Certeau, M., in During [1993], p.129

> indefinable diversity of these operations of utterance. They cannot be reduced to any graphic tracing.[15]

The spatial system of the map, sets up a body of possibilities and the walker actualises some of them. However, the walker also displaces them and creates others (as we do in the everyday use of language). The type of wanderings - going here and not there - alters or abandons the spatial elements set out on the map, as well as increasing the number of possibilities by making up short-cuts and detours, thereby transgressing the norm. This creates a situation which influences the further development of the city itself, by necessarily responding to these movements and gestures. The city then, like language, is continually evolving through its very use in everyday practice but, paradoxically, only within the social boundaries of it as acquired through abstract and ideological representations. In this way, both the individual and the city mutually define and delimit the outcomes of the other, as Lefebvre maintained in his analysis.

The utterance, however, is only one of the applications of communication and its linguistic modality is only the first indicator of a far more general distinction. De Certeau proceeds to take the analogy further by linking modes of walking to those of writing, and then to the "touch [of the] gestures and brushstrokes of the finished picture"[16]. Paths taken by strollers consist of turnings and returnings that can be likened to turns of phrase or stylistic devices. This raises the questions of styles and the symbolic, which translates to the question of the "rhetoric" of walking and therefore its meaning and interpretation. Walking in the city then, as Lefebvre would suggest, is a form of art.

Utterance, writing and art (languages within language) all require interpretation in the analysis of their meaning. This can only be achieved through recognition of the situation in which this inside language is being used (the position below)

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15 de Certeau, M., in During [1993], p.132

16 de Certeau, M., in During [1993], p.130

as well as an understanding of its context within the outside language which it reacts to, but on which it also depends (the position above). In the city therefore, any analysis which interprets the city from one or the other position remains a partial and ideological representation of the whole.

De Certeau cites Lefebvre as his major inspiration, and his essay beautifully illustrates the interconnection - the blurring of boundaries - between the self and the world. Using footsteps as a metaphor for all the diverse activities and transactions that constitute the city, he clearly points to the inadequacies, as well as the influence, of ideal representations of the city in everyday life.

FOUCAULT

Foucault's work, which deals with the relationship between space, power and knowledge, has been seen as the inverse of de Certeau's. Whereas de Certeau looks at the spatial practices *below* that evade disciplines, Foucault begins from above and looks at the machinery and techniques of power as they filter down to "the minor instrumentalities that through the mere organisation of details can transform the diversity of humanity into a disciplined society".[17] However, the more significant difference is that while de Certeau interprets the relationship between the position below and the one above, Foucault, in his analysis, effectively remains in the position above and outside the context of lived reality. For Lefebvre, Foucault's analysis of space and its history, never leaves the territory of knowledge or theory (representation), and therefore his interpretation of the city remains abstract and partial.

My discussion here focuses on Foucault's fascinating analysis of heterotopias in the relatively minor, but widely read essay "Of Other Spaces". Foucault's account of the potential of the heterotopia to disrupt and expose the

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17 de Certeau, M., in During [1993], p.128.

dominant reception of spatial organisation, plus the internal contradiction of that account, has had a highly significant impact on my project. Over time I have come to think of the miniature as a heterotopic site. It functions, in almost all respects, precisely in the manner that Foucault defines in describing the heterotopia.

Foucault saw heterotopias as real existing places that are formed in the very founding of society, as something like a countersite or an effectively enacted utopia. In general terms, utopias point to an imaginary site, one which has an "other" relationship to the real space of society through a direct or inverted analogy. The heterotopia, on the other hand, as a real site within society, shares in the spatiality of that society. Foucault maintains that the heterotopia acts in relation to all the other real spaces as a site of contestation, contrast or opposition.

In the essay, Foucault scripts heterotopias as spaces of both repugnance and fascination, as well as powerful sites of the imagination. He sees them as falling into two broad categories, the first consisting of privileged, sacred or forbidden spaces, the second, spaces of deviation and enforced segregation.[18] His examples range from museums, churches, libraries, brothels, cemeteries, the Scandinavian sauna, and, of course, prisons. While all of these reveal and oppose, in different ways, the entanglement and control of space and time in the sites outside their borders, they all have one feature in common. Heterotopias always presuppose a system of entry and exit which is regulated in a number of ways - by compulsion, rites of purification, or simply the illusion of freedom where more subtle forms of regulation apply. Implicit in these regulations, for Foucault, are the disciplining technologies of the workings of power. By analysing the control of, and the behaviour within, these particular spaces, Foucault suggests that we can be awakened to the limits and boundaries inflicted on us in the everyday world outside, to

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18 Soja, E. W.in Watson and Gibson[1995], p.15.

which we have become blinded. But herein lies the contradiction in his analysis.

Heterotopias, unlike utopias, depend on all the other spaces they share for their very difference, existence and power. If the aim of the analysis is to highlight the machinations of powers outside the heterotopia's borders, how is it possible, while sharing the same spatiality and therefore the same restraints, to objectively step outside the system in order to identify the heterotopia as an absolutely different, resistant or transgressive space at all? Effectively, Foucault positions himself above and outside lived reality.

Benjamin Genocchio takes up this issue, which ultimately involves the insights of Derrida. Derrida showed that we cannot hope to escape from, or think outside of, that which underlies all our knowledge and thought (language), proclaiming that "there is nothing outside the text". Genocchio argues that it follows logically that the

> simple naming or theoretical recognition of difference always to some degree flattens or precludes, by definition, the very possibility of its arrival as such'.[19]

Therefore once the heterotopia has been named it is no longer the conceptual monstrosity it once was - "it has become bound, controlled and *predictively interpreted.*"[20]

Beside the obvious differences, heterotopias and miniatures, have several significant features in common. Miniatures are, like heterotopias, real sites that exist within, and share, society's spatiality. They act as powerful sites of the imagination, and through their perfection and balance potentially point to the limitations and inadequacies of the world outside their borders. Also, very importantly, they require certain procedures or regulations in order to enter and exit them.

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19 Genocchio, B. 'Discourse, Discontinuity, Difference: The Question of 'Other' Spaces' in Watson and Gibson [1995], p.39

20 Genocchio, B. in Watson and Gibson [1995], p.41

While the miniature exists as a real object, to enter and activate this perfect world, we must project the body through the imagination, thus leaving the outside world behind and disregarding its context. However, the body that is projected into the miniature world carries with it perceptions of the outside world determined by its experience of it. Therefore, the imagined experience of the miniature world, like the actual experience of the heterotopia, does not function independently of the social world outside its borders. Miniatures, then, display the same contradiction as that found in Foucault's analysis. They must therefore be analysed, like the city, by an *interpretation* of their experience within, and the context of their placement in the outside world.

Foucault defines the heterotopias' functions as follows:

> Either their role is to create a space of illusion that exposes every real space, all the sites inside of which human life is partitioned, as still more illusionary.... Or else, on the contrary, their role is to create a space that is other, another real space, as perfect, as meticulous, as well arranged as ours is messy, ill constructed, and jumbled. This later type would be a heterotopia, not of illusion, but of compensation.[21]

Miniatures, unlike heterotopias, in fact operate in both these ways at the same time, the only separation occurring in the position from which we are considering them, that is from inside or outside. It is here, then, that the distortion of the miniature in my work comes into effect.

Due to their manipulations and distortions, it is intended that entry into these miniatures is denied. The effect of this denial is an attempt to make the viewer conscious of his/her own body, while the work itself declares the unreal quality of its illusionary or compensatory nature by revealing its difference and context as a representation. The onus is placed on the viewer to contemplate and interpret this relationship - and this interpretation requires time. These miniatures cannot be

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21 Foucault, M., quoted by Genocchio, B., in, Watson and Gibson [1995], p.38

regarded from a static position, physically or mentally. There is a continual movement in the questioning of the work itself and the viewer's relationship to it, as the viewer walks around the representative pieces; while simultaneously, and paradoxically, occupying the space of the representation itself. In this way the work functions as a metaphor for the world of lived reality, and reflects the continual coming into being of the city and ourselves through our interaction with it.

While Foucault's concept of heterotopias suggests the possibility of subverting the dominant representations of the city, Baudrillard's analysis is much more pessimistic.

BAUDRILLARD

Baudrillard's vision of the world is now well known. The term "hyperreal" is today frequently used (and sometimes abused) in any number of descriptions of shopping malls, theme parks, virtual reality and the world in general.

For Baudrillard, the world has become so dominated by the mass-media and simulations - objects and discourses reproduced to such a degree that they no longer have firm origins, referents, ground or foundations - that we have become alienated from any original or "real" meaning what-so-ever. In his view we cannot escape from, or see beyond, the created myths of the commercial system. Everything from labour to power is subjected to the "code" which exists simply to control and socialise us in order to keep the system going; a process operating above and beyond the social determinations of material production. With the loss of reference to original meanings, everything begins to prove itself by becoming more real (and desirable) than the real - the Hyperreal. For Baudrillard, the world has effectively become a simulation of itself.

Baudrillard's dystopian notion of the hyperreal has in fact provided a stimulus for my work since I first began to use the

miniature. His descriptions of 'model' worlds have continued to be of particular interest. Baudrillard would have it that Disneyland exists, and is presented as, imaginary, in order to conceal the fact that the 'real' America no longer exists. What draws the crowds is the 'microcosm' of the real America - "you park outside, queue up inside, and are totally abandoned at the exit". However, the contradiction here is that, like the miniature world itself, one has to enter its sphere and reality in order to appreciate it, and in doing so lived reality is left behind. Baudrillard's description of the hyperreal is comparable to presenting the experience of Disneyland as a representation of the real world.

It was Derrida's theory of deconstruction that allowed Baudrillard to take the discoveries of semiology to this extreme. However, in his bid to expose and reveal the true reality of our existence it can be argued that, while diametrically opposed to Foucault's position, he finds himself equally compromised. It is interesting, then, that just as Derrida's metaphysics of presence exposed the limitations of Foucault's heterotopias, it is the critique of Derrida's theory of deconstruction which highlights the limitations of Baudrillard's analysis.

Derrida's deconstruction does in fact provide a useful tool in dealing with problems of the urban. As Rob Shields shows, deconstruction questions dualisms such as urban/rural, public/private, by unraveling the attempted closure and the finality of meaning of texts on which these dualisms are based, thereby revealing their biases and limitations. However, Shields goes on to point out

> [deconstruction's] commitment to articulate *differance* merely creates the *possibility* of disturbing the foundations of these mutually supporting definitions. It does not accomplish social change.... Alone, deconstruction does not replace or transform the prejudices of our system of cultural meaning. This project can become a never-ending series of repetitious

> deconstructions which reiterate the same lesson on new material again and again.[22]

Similarly, Lefebvre felt that while the semiological approach to the city was of interest and importance to its theoretical concerns, it does not exhaust the practical and ideological reality of the city. He believed that conditions that simultaneously enable and limit possibilities are never sufficient to explain what is "born of them, in them, and through them". Lefebvre states that

> The theory of the city as a system of signification tends toward an ideology; it separates the *urban* from its morphological basis and from social practice, by reducing to a 'signifier-signified' relation and by extrapolating from actually perceived signification.[23]

The deconstruction of structural analysis is interesting for Lefebvre in that it exposes the biases of those accounts (representations), however, these accounts are themselves, inherently partial. Therefore the deconstruction of them remains a partial deconstruction of the world of lived reality.

The contradiction in Baudrillard's analysis of the hyperreal, is that by attempting to describe *and* deconstruct the world from within, he is relying on a partial and ideological representation of the world, namely Marxist theory.

The same question put to Foucault must be put to Baudrillard. How is it possible to step outside the hyperreal in order to identify it at all? Who, for example, is Baudrillard addressing if the real no longer exists? By relying on a partial representation, Baudrillard effectively remains in the partial position below. At the same time, he is, paradoxically, using the language (a social construction) of the 'real' world while claiming it no longer exists.

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22 Shields, R. 'A Guide to Urban Representation and What to Do About It: Alternative Traditions of Urban Theory' in King [1996], p.233

23 Lefebvre [1996], p.114

The intention in the present work is that the dystopian aspect be once again highlighted by ambiguity, and through the distortions. The same comments that were made previously in relation to the heterotopia can be applied here to the hyperreal - the work does not allow entry to the dystopia and places the emphasis back on the viewer to interpret his/her position in the dystopia.

In summary then, my work continually moves between, and points to, the extremes of the idealistic heterotopia and the dystopian hyperreal. That is, in effect, the combination of the position above (context) and the position below (situation). The viewer is simultaneously within and without the representation, but his/her perception of that position is uncertain. The work necessitates a questioning of this position within the whole system.

It is hoped that in presenting these aspects of the ideas and concepts of de Certeau, Foucault and Baudrillard, I have indicated the complexity, contradictions and partiality of representations of the city, and the connection with the miniature in my project. In the following chapter I will address the miniature itself, referring directly to Susan Stewart's analysis of miniatures, which focuses on their ideological context within their placement in the social world.

I conclude this chapter with a quote from Rob Shields' essay "A Guide to Urban Representations and What to Do About It", where Shields calls for an analysis of the "trans-discursive city". He writes:

> Any representation is always as much an attempt to incorporate and adjust the real, non-discursive material of everyday life, as an attempt to build an ideal discursive model outside of the plethora of disjunctures and variations, 'exceptions to the rule' in lived situations. Representation is thus plagued by instability internally. Long before one arrives at such conventional political questions as 'whose representation' and a consideration of representations 'made by whom for who?' one discovers the internal multiplicity of representation. Representations consist of dialogical contradictions in tensions, which unite the discursive and non-discursive, the real and the representational. Representing the city is always a paradoxical project undertaken on shifting

> ground. In representations only some aspects are given to be seen, while others remain out of sight. Practices of representation are exercises of discursive definitions, non-discursive presentation and of power. Because it can only be known through representation, the boundaries between authoritative text and authored (and partial) representation are confused in the case of the urban.[24]

This essay was discovered some time ago, and I have pondered the quoted passage many times. I now see it as a useful summary not only of this section, but of my own project in general.

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24 Shields, R. in King [1996], p.246

Chapter Three THE MINIATURE

Part 1

In the *Poetics of Space*, Gaston Bachelard devotes a chapter to an investigation of the particular appeal of the miniature world. Describing his own experience of them, he writes:

> Too often the world designated by philosophy is merely a non-I, its vastness an accumulation of negatives. But the philosopher proceeds too quickly to what is positive, and appropriates for himself the World, a World that is unique of its kind. Such formulas as; being-in-the-world and world-being are too majestic for me and I do not succeed in experiencing them. In fact I feel more at home in miniature worlds. And when I live them I feel waves that generate world-consciousness emanating from my dreaming self. For me the vastness of the world has become merely the jamming of these waves. To have experienced miniature sincerely detaches me from the surrounding world, and helps me to resist dissolution of the surrounding atmosphere.... Miniature is an exercise that has metaphysical freshness; it allows us to be world-conscious at slight risk. For the miniature rests us without ever putting us to sleep. Here the imagination is both vigilant and content.[25]

For Bachelard it is the freedom of pure imagination which allows us to enjoy the insights and mysteries of the miniature world "at slight risk". Susan Stewart, on the other hand, offers a much more pragmatic (and complex) analysis of their particular properties by examining the nature of their very existence as commodities within the mediated world of exchange. In doing so, she shows how the imaginative interaction with them is paradoxically defined and delimited by both the miniature's ideological nature and the ideological position we take in respect to them. In this, Stewart reveals the miniature's relationship to the mediated "real" world, and our experience of them, to the social construction of reality.

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25 Bachelard, G., *The Poetics of Space*. Boston, Beacon, 1964, p.161

Stewart's book *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* which draws on psychoanalytic and Marxist theory as well as semiotics, has been a constant reference point for me over a number of years. Her analysis has allowed me to see the vital relevance of the body in any consideration of the miniature. As well, it has opened my eyes to the historical and social use of miniatures. These insights have profoundly influenced my approach to them and considerably extended and broadened the scope of my work.

Stewart's discussion, as the title suggests, centres on the narratives attached to miniatures as she explores the meaning of their significance within their social context. The perfect harmonious miniature world is an ideological representation of the public world arising from that world. The desire for, and the narrative attached to, the miniature is generated by its ideological nature, which, in turn, is understood and interpreted through our personal experience of the world - itself defined and delimited by representations. The analysis of its meaning requires the consideration of the ideological position we take in respect to miniature worlds in their social setting.

> It is true that, like all objects, the miniature locates a version of the self, but our attention must be drawn to the particular versions of the self invented by such particular objects.[26]

In order to clarify my account of Stewart's position, I will return to a number of issues raised previously.

At the very beginning of this paper, I referred to the city as an object *of* representation and an object *in* representation. Our experience of it is determined by the interrelationship of the ideological positions we take in respect to both the city (a representation) and the representations of it (eg. plans and maps). Within the city we are overwhelmed by the

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26 Stewart, S., [1984], p 172

boundaries of its representative spaces, and seemingly controlled by them. Our position in respect to representations *of* the city, in contrast, is one of transcendence and therefore the perception that we dominate and control them. De Certeau's example shows that through the use of these partial representations in everyday practices, the city and the self come to mutually define and delimit each other. The public and the private merge in the everyday life of mediated experience.

From our transcendent position in respect to the miniature (one of control) we are *offered* the opportunity of enjoying both the above and below viewpoints simultaneously (unlike de Certeau's example). We are, however (like de Certeau) unable to *experience* them simultaneously - we can remain outside or enter them through the imagination.

For de Certeau the spatialising and symbolic effect of walking (utterance) as it unfolds in time, could not be experienced from the transcendent position above or the individual and partial position below, and therefore the city experience required interpretation. The miniature, however, unfolds in the space of arrested time. It does not attach itself to lived experience. As such it offers not only a single instance of a particular situation, it must also generalise it in its abstraction of perfectibility (and desirability).

> Our transcendent viewpoint makes us perceive the miniature as object and this has a double effect. First, the object in its perfect stasis nevertheless suggests use, implementation, and contextualisation. And second, the representative nature of the miniature makes that contexturalisation an allusive one; the miniature becomes a theatre on which we project, by means of association or intertextuality, a deliberately framed series of *actions*.[27]

The actions which are projected onto the ideological world of the miniature, as Stewart suggests, are nostalgically generated

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27 Stewart, S., [1984], p 54

by the subject through his/her own memories, desires and experiences.

For Stewart, the desire to possess the perfect and balanced miniature, in the context of the private, arises as the outside world of change and fragmentation (the public) can no longer be controlled or even defined by direct experience. The desire of the narratives generated by the miniature is matched by the nostalgic desire of the subject to invent a realisable world, a world that works. Therefore the one determines the other.

> We must take into account the fact that the possibility of an unalienated subject and an unmediated relation to nature can find expression only within the equally ideological, even utopian sphere.[28]

Stewart points out that the direction of the desire generated by the miniature is always future-past, denying the present and lived reality in its desire for closure-endings, as well as unmediated origins-beginnings. In the home this applies to the self in the utopian desire to comprehend the uncontrollable world, and the nostalgic desire for unmediated origins; such as the experience of childhood.

Within the public arena, for example an architectural firm's display of their models, the miniature advertises the utopian origins of the building's concept and its ideal placement in the world without the corruption of everyday use, financial or political restraints, or deterioration through time. While the placement of these particular displays within the ideological sphere of the public arena determines our approach to them, they are still defined and limited by interaction with the individual (constructed) subject.

What Stewart shows then, is that the experience of the miniature, like the social construction of reality, is paradoxically determined through the interaction of the ideological nature of the miniature and the ideological version

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28 Stewart, S., [1984], p xiii

of the self it generates. For Stewart, the miniature displays, in an exaggerated manner, the

> reflexive nature of everyday reality, its capacity for mirroring itself through the creation of rule-governed and rule-creating behaviour we know as the traditional, behaviour which appears to be outside and beyond the situation and which is at the same time the very creation of the situation.[29]

It is our immersion, then, in social conventions of representations such as language and images which allows us to participate in, and influence the outcomes, of everyday practices.

The point I would like to make here, and to which I will expand on at the close of this section, is that displacing miniatures from their everyday context - placing them in the gallery for example - questions their role and function, and therefore our approach to them. In relation to my own project, before any manipulation of miniatures occurs, they have already lost their previous socially defined status, and interpretation of them is immediately activated by their very presence in this space.

The second issue in relation to Stewart's analysis and to my project, involves her consideration of the miniature in its role as a souvenir. The connection of the souvenir to my work was not initially apparent or significant, and only became so as the work began to emerge, as I will explain in the following.

The miniatures referred to above are objects which *generate* narratives, the souvenir, on the other hand, is an object which is generated *by* narrative.

While the miniature must generalise the utopian situation, it relies on an excessive attention to detail and materiality, which intensifies its uniqueness and desirability. The souvenir, is an

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29 Stewart, S., [1984], p 19

object which, inversely, represents a particular time and place, and is desired as a point of origin for the subject's own utopian narrative of events.

> The souvenir remains partial to the intimate experience to which it refers in order to generate a personal myth.[30]

For example, Stewart points out that a plastic replica of the Eiffel Tower does not define or delimit the Eiffel Tower in the way an architect's model would define and delimit a building.

> The souvenir replica is an allusion and not a model; it comes after the fact and remains both partial to and more expansive than the fact. It will not function without the supplementary narrative discourse that both attaches it to its origins and creates a myth with regards to those origins.[31]

The souvenir, unlike the miniature, is not concerned with attention to detail, rather it generalises the representation itself.

As my work emerged I came to recognise that the use of one element and the repetition of it meant that the structures, while at first appearing more complex, moved towards the mass produced look of the souvenir. This was not seen as undesirable, as the more I considered the implications, the more relevant it became.

I see my work as moving ambiguously between the utopian, though generalised, situation represented by the miniature (closure; the view from above; the ideal city), and the generalised representation of the souvenir, which allows an opening of utopian narrative (the partial view of the city below: walking, utterance, everyday practices which continually creates the spaces of the city itself).

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30 Stewart, S., [1984], p 136

31 Stewart, S., [1984], p 136

As such, the work represents the extremes of the use of representation in everyday reality. Oscillating between the miniature and the souvenir through time, I feel the work is then a metaphor, *an objectification*, of lived reality. Hence the sub-title of the project: Representations of Souvenirs - Souvenirs of representation.

The placement of my work in the gallery creates a number of paradoxes. Firstly it cannot be approached under the conditions of socially defined conventions; while, at the same time, the attempt to locate an ideological position from which to interpret the miniatures is frustrated by the separation of them on the wall and floor, and the ambiguous qualities present within that separation.

Of course, the gallery is by no means a neutral space, and itself determines our approach to the work. It is, however, a place which mediates the world through representations, and as such can be differentiated from public or private spaces. Without the socially defined position, simple and conventional interaction with these miniatures is denied. The point is that the viewers must question their own relationship to it in order to participate in it.

This concludes the theoretical issues that I will deal with in my paper. In the following chapter I will discuss these issues in relation to the actual work of the submission. However, before doing so, I will briefly look at two artists who have also used the miniature - Julian Opie and James Casebere. Their work has not only been inspirational, but by the particular manipulations and distortions used, it also proved to be reassuring.

Part 2

JULIAN OPIE

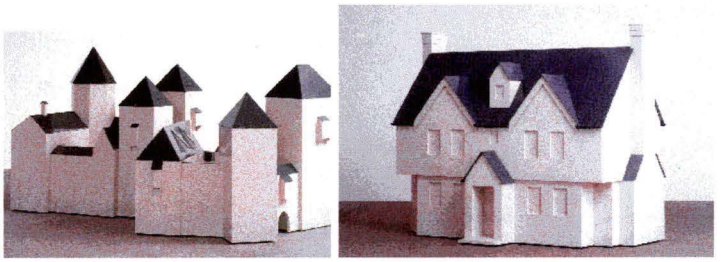

Figure 13: Julian Opie: Left "Fortified Farm" 1993

Right "Farmhouse" 1993

Attention to detail, or rather the lack thereof, plays an important role in the work of Julian Opie which features rescaled versions of castles and houses (Figure 13). It was these pieces which initially drew my attention to his work. What I found fascinating was their ambiguous quality and the intriguing and economical means by which he addressed issues similar to my own - the partiality of representation and experience in the post-industrial world. Using basic means of fabrication, and an even coat of gloss paint on their surfaces, he effortlessly imparts to the work abstract and ambiguous qualities.

Opie's rescaled works are obliquely related to both the architectural model and the miniature. By referring to past building typologies rather than specific examples they are generic in nature. As such, like my own models, they have no real existing or pre-existing referent. Opie further undermines his model's identity by the deliberate oddness of scale in the pieces - they are much larger than ordinary models, yet tiny in comparison to any real building.

Much of Opie's work is influenced by the spatial constructions of virtual reality and computer games. The connection of the miniature here to Opie's work is its power to ignite the suspension of the real in favour of play. Simultaneously, his work refers to the formal and conceptual characteristics of Modernism. For Michael Newman, Opie's reference to these forms of representation and their rescaling

is simultaneously a defensive and an aggressive mode of appropriation:

> the features - the physiognomy - of institutional control are taken over to become an object at play: that which manipulates the subject is manipulated in its turn, opening up the possibility of a degree of freedom and reflective knowledge achieved through perceptual self-awareness.[32]

Opie's use of modernist aesthetics to question as well as continue the Modernist project, has been of particular interest, and an inspiration in my project. In Houses (Fig.) Opie deconstructs the Modernist notion of transparency. These pieces clearly refer to Modernist architecture such as De Stijl - the very architecture that attempted to dissolve the architectural object. In these closed forms transparency itself becomes the subject. There is an integration between inner and outer, and between the viewer and the object. While held outside, the viewer can see the interior, but importantly, not its entirety, it must be traversed in order to mentally picture the complete space.

Throughout all of Opie's work the viewer is constantly reminded of his/her own body, and its relationship to the work. Newman describes Opie's work as being immersed in contemporary phenomena and sees it as an

> irony not of transcendence but of immanent oscillation and ambiguity concerning both the vantage point of the subject and the status of the object.[33]

JAMES CASEBERE

James Casebere uses the camera to manipulate the models he constructs from fibreboard, plaster and cardboard. His work not only questions the veracity of the photographic image, but it reflects on constructed reality as it is experienced and

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32 Newman, M., 'Operation Atopia' in *Julian Opie.* [edited by M. Caiger-Smith], London, The South Bank Centre,1993, p.82

33 Newman, M., in Caiger-Smith [1993], p.83

mediated in contemporary life - through television, film and advertisements as well as through direct first-hand experience.

Figure 14: James Casebere:

The Prison at Cherry Hill, 1993

Casebere states that in his work he tries to "address the limits of subjectivity - how it's constructed and how we are locked into our own narrow vision".[34] During the early nineties, inspired by Foucault, the prison became his major metaphor, making an analogy between the "architecture" of modern life and the prison. Maurice Berger suggests that the implication in Casebere's images is that

> in their depiction of a social sphere that is dark and prison like is the realisation that the rights of the individual are limited, and that the joy of being in control easily can give way to the nightmare of being controlled.[35] p.11

As in the case of Opie, the contradictions and ambiguity in Casebere's work, are achieved through the use of generic images. While instantly recognisable as spaces of solitude, they are the product of Casebere's own imagination. It is through the use of lighting and camera effects that these images are simultaneously unsettling, ghostly but also beautiful (Figure 14). Like Opie, his work has a theatricality,

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34 Casebere.J., *Model Culture: James Casebere: Photographs 1975-1996* [edited by Jenkins S], San Francisco, The Friends of Photography, 1996, p.

35 Berger M., 'Social Studies" in Jenkins [1996], p.11

which, in its stripped down nature and the absence of the natural, parallels the aesthetic concepts of Minimalism.

While Opie undermines the parameters of the game, where control functions through the illusion or spectacle of freedom, Casebere takes us into the real sites of control that in reality are cardboard models. The artificial appearance of the spaces in his photographs is intentional, and the effect is that while the minimal information is quickly absorbed and conceptualised, it is only through time that their eeriness is acknowledged.

Besides the obvious connection with miniatures, what fascinates me in both Casebere's and Opie's work is the particular manipulation of time and space and the interpretation of it. Both Michael Newman and Ulrich Loock, in their discussion of Opie's work, stress his appropriation of 'obsolete' media and concepts to address experience in the mediated world. Loock suggests that Opie's use of the sculptural or architectural presence of an 'object' is a way of approaching the "problems which are widely thought of as intrinsically linked to the reign of the most advanced - electronic - media".[36]

I would also suggest that the concepts involved in Opie's and Casebere's work are precisely what Lefebvre had in mind when, in claiming that the city (or philosophy) cannot achieve itself without art. Lefebvre suggests that "time-spaces [cities] become works of art and that former art reconsiders itself as source and model of *appropriation* of space and time.".[37]

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36 Loock, U., 'Beyond the Architectural' in Caiger-Smith [1993], p.34

37 Lefebvre [1996], p.173

Chapter Four THE SUBMISSION

In the previous chapters I have concentrated on the theoretical side of my research, and indicated its relationship to the methodology employed in the project. In this final chapter I will address the progression of the work itself throughout the course, which includes a discussion of the individual pieces and the references made in each. The chapter concludes by detailing the outcome of the second aim of the research - the development of techniques used in my ceramic practise.

To indicate the position from which the project began, I will recap four items that have been noted previously:
1. Plans and models of ideal cities were the starting point for the work.
2. Through its manipulations and distortions the work reflexively refers to its own representative nature.
3. The forms are constructed from one basic element, or a derivative of it.
4. Projecting from the floor and walls the work reflects the planes of plan and elevation.

While it has allowed me to work on a larger scale, which was better suited to its placement on the floor and walls, the decision to use ideal plans as a starting point was not simply a logical progression from the singular architectural models of previous work: it could be seen more as a return, since the city has always been the primary focus of my work and interests. The utopian and imaginary aspects of the ideal city serves as a metaphor in the project for the ideological position we take in respect to the mediated experience of today's city.

The ideal plan, in fact, has much in common with the model and the miniature in that it utilises both reduction and generalisation in the pursuit of perfection. Representations of

ideal cities have arisen in periods of social change, such as the Renaissance and the Age of Enlightenment, where the breaking up of the social order encouraged cultural experimentation. As such, they did not, and were not intended to, represent the present, or a particular situation. Referring to the site as a unity, they expressed the aspirations rather than the achievements of any particular society. In her book on Ideal cities, Helen Rosenau states:

> The image of the ideal city...seeks the universal answer to temporary problems, and by doing so reflects as well as challenges its social background.[38]

What I find particularly fascinating in ideal cities is the consistency of the formal pattern appearing in them right up to the contemporary period - virtual images for example. As such, they have the almost in-built ambiguity (eg. ancient/futuristic) that I was striving for in previous works.

Two basic mathematical forms, the square and the circle, appear universally in almost all civilisations. Rosenau refers to C.P.S. Menon's discussion of this aspect in his book *Early astronomy and Cosmology* [1932]. Menon suggested that the square outline was based on ancient cosmological traditions which were largely influenced by mathematical considerations. He also pointed out the basic similarities between the Indian, Chinese and Near-Eastern traditions to those of the Greek, Roman and Jewish examples studied later by Rosenau. Menon implies an intercommunication between these ancient civilisations which transcended limitation of race and culture. This fact, for Rosenau, was "too frequently forgotten when the significance of tribal memories and supposedly self-contained national cultures is stressed".[39]

I personally feel that it is this consistency of form throughout the ages and across civilisations which makes the image of

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38 Rosenau, H., *The Ideal City: Its Architectural Evolution* London, Routledge and Paul, 1959, p.13

39 Rosenau [1959], p.27

the ideal city so powerful and appealing, as well as manipulatable. While it is obvious today that attempts to execute the form on the ground can only lead to failure[40], I feel these utopian and generalised images evoke and represent the universal desire for totality.

The first completed floor piece that was made (not in the exhibition) was based on the first fully planned ideal city of the Renaissance by Filarete from about 1457-64 (Fig. 15). This design was particularly influential in the ideal cities of the Mannerist Phase (Fig. 16) and the age of the Baroque. Filarete's ideal plan of the fictitious city of Sforzinda was the outcome of the concerns at this time which related to the growing secularisation of life. Like his contemporary Alberti, Filarete was interested in expressing the public and private functions of the city and its architecture. The design, however, was based on the ideal cities of Vitruvius and Plato. Its star shape pattern juxtaposed the Vitruvian circle and the regular division of the square in Plato's version. As suggested above, the Roman and Greek ideal cities were based on the Cosmological order, "as the philosopher discovers it",[41] and were not concerned with the everyday reality of the city. Rosenau points out that Plato's designs were influenced by the ziggurats and palaces of ancients civilisations, and as such, were no social utopia. Lefebvre also points out that the agora, the place and symbol of democracy, around which these cities were designed, excluded women, slaves and foreigners. For Lefebvre, it is this design which remains "for a particular philosophy of the city the symbol of urban society in general."[42]

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40 ie. Brazilia

41 Lefebvre H., [1996], p.160

42 Lefebvre, H., [1996], P.98

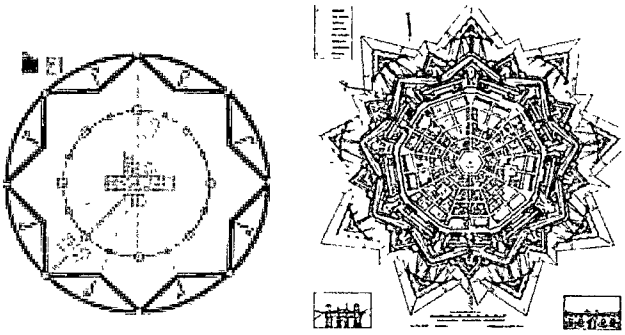


Figure 15 (left): Filarete: Ideal City Ground Plan of Sforzimda

Figure 16 (right): Mannerist Ideal City of Palmanova

Filarete's formal design of the ideal city based on ancient traditions is then continued and developed throughout the age of Enlightenment and Modernism, to which the other two major references in my work belong, Boullee and Le Corbusier.

* * *

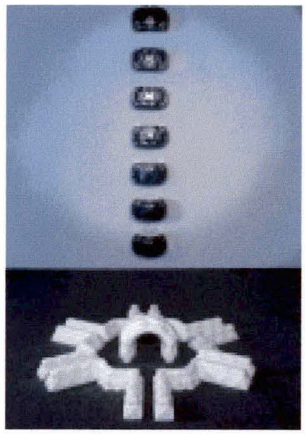
The preparation for the actual construction of the work began by developing the corner and curved sections which would allow the formation of the square and the circle. From initial experiments with these pieces, I began to formulate the shapes that would become the centre pieces on the floor - the pyramid, the dome, the arch, the sphere. From this very early stage I needed to balance what was possible and what was relevant, in respect to both the material and the project itself.

At times, with the scattered elements on the studio floor, shapes and arrangements were suggesting themselves, to which I was able to respond and to connect with the project, according to my own perceptions and experience. While this paid dividends in a number of cases, it also led to some ultimately unproductive detours. The straight, curved and cornered pieces were at times suggesting letters and words. This formation, and its connection with the notion "city as text", preoccupied me for a period (and still does to a certain degree). However, after experiments in putting together some words, it was realised that a certain consistency was required for the submission, and it was put to one side.

The most challenging, but ultimately rewarding, aspect of the work has been the relationship between the floor pieces and the wall pieces. Initially, I considered adhering to the normal conventions of top view and side view, with the only distortion being tilting in both. This was quickly rejected once I moved into the work. Repeating the forms, again, became an option; for example, the tilted pyramid pieces could be placed on the floor tilting outwards, with identical pieces on the walls tilting inwards. This too was rejected as it was thought the impact of this reversal would not be a lasting one.

It became clear that the answer would lie in a much more arbitrary connection between the two, opening up many more possibilities for ambiguous references in the work and the reading of it. The floor pieces became more about the construction and experience of the public 'outside' world. The wall pieces pointed more towards the 'inside' space of the city and the self. Virilio's notion of the city no longer having a facade reinforced this approach to the wall pieces (facade = elevation = wall). The combination of the two came to be seen as the interrelationship between imagined and perceived experience.

To indicate the ambiguous references within the arrangements, I will now look at the individual pieces themselves. While the project as a whole has a title, the individual pieces do not. It is expected that viewers will make their own connection and interpretation from their own experiences.



ARCH

I introduce the account of the work with this piece for several reasons. It is the first piece encountered on entering the exhibition, though it was, in fact, the last piece to be completed. The arch itself was developed quite early in the project, and was considered an essential element of it. The development of the final arrangement, however, took a considerable amount of time and deliberation, and is a good example of how the work in general developed. The other significant aspect is the connection to Minimalism in the wall component of this piece; a reference which is made in a number of the other arrangements.

In Virilio's essay he suggests that the city is no longer entered through an arch of triumph, but rather through an "electronic audiencing system"[43]. The doorway itself has been replaced by the protocols of telematics, while the urban wall has given way to an "infinity of openings and ruptured enclosures of the screen".[44]

It was obvious to me that the arch should be used on the wall in some ambiguous configuration. Trials with its placement resulted in stacking several versions above each other on the wall - referring to the inflow and concentration of information, knowledge and power in the centre of the city. I was simultaneously aware that this configuration was referring to a particular Minimalist work of Donald Judd

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43 Virilio, P., [1990], p.16

44 Virilio, P., [1990], p.20

which has intrigued me since I first began to look at art (Figure 17). At first, and subsequently at different times, I questioned the relevance of this connection, and the pieces remained in position on my studio wall (Figure 18) until the floor piece, the last piece made, was developed.

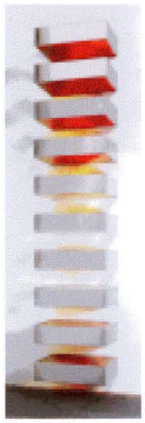

Figure 17: Left:: Donald Judd, 1968

Figure 18: Right: Arch, Detail

Clearly, there is a connection, formally and conceptually, to architecture in minimalist work. Minimalism requires and addresses the physical and mental encounter with the work in a specific space. Speaking of the theatricality of Minimalism, Maurice Berger states:

> Rather than creating an illusion of an organic and complex world, [it projects] reductive, monotone forms - the fundamental gestalts, the psychic armature on which we build our sense of place and self.[45]

Using the principles of modernist abstraction and reduction, Minimalism takes them to such an extreme (eg. having the work commercially fabricated) that it extends as well as questions these principles. In doing so, it straddles the boundaries between art and the everyday, and also between modernist and postmodernist thought. While it shares reduction with the intimate miniature, Minimalism is against narrative, the personal, the subjective - it is large, confronting and importantly, not unique. Minimalism uses repetition as its very basis.

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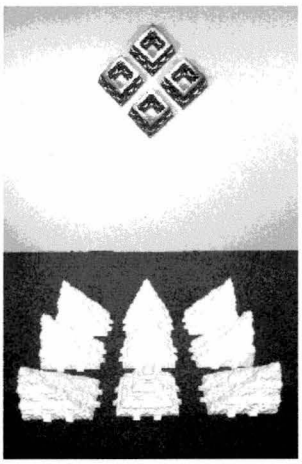
45 Berger , M., in Jenkins [1996], p.57.

Stewart states that the miniature represents closure, interiority and the overly cultural (I have disrupted this with the manipulation of the miniature in my work). The gigantic represents infinity, exteriority, the public and the overly natural. Minimalism uses the principles of the gigantic to address our relationship with the public world by referring to reductive and repetitious traditions of architecture, construction and ultimately everyday life. While Minimalism questions this relationship it does not disrupt it. Like the miniature object, we are still *connected* with Minimalism's 'specific objects'. We cannot remove or distance ourselves from this relationship so that our own ideological view of the world can be questioned. Minimalism, then, remains an abstraction and is therefore a partial representation of the public experience.

By appropriating and displacing Judd's work in my piece, it becomes a souvenir of representations which allow an alternate, though incomplete, view of the public world. As such, it becomes the perfect foil for the displaced ideological and privatised miniature on the floor (particularly in the gallery context). Significantly, both pieces are constructed out of the same elements while, in fact, distancing them in particular ways. The wall piece is a distortion of Judd's work as it is paradoxically constructed with the same personal attention to detail as that of the partial miniature below, contrary to minimalist practice. The floor piece has deliberately not been tilted but is distorted by the very use and repetition of that same element; this is contrary to the situation of the unique miniature. The wall and the floor pieces, then, emerge out of, and respond to, each other simultaneously. In this way, the work represents the integration and interconnection of the public and the private and, importantly, leaves the viewer outside to contemplate it.

The floor piece was developed to respond to the wall piece and I see this arrangement operating in the following manner. By standing directly in front of the work, there is a passageway that runs through the floor piece ending at the

wall. In this position the viewer cannot fully perceive the depth of the wall pieces (representing the centre); this is only appreciated from the side. In moving to this position the passageway through the miniature city is then blocked by the arch itself. The position directly between the pieces requires a conscious turning of the body and a new perspective, in order to view each piece. For me it is referring to the partial view of the city, within and without, and the need for interpretation of its mediated experience.



PYRAMID

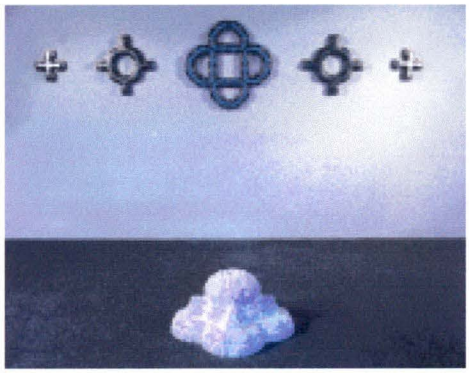
As I mentioned earlier, the generalised ideal plan represents the utopian dream of totality. In contrast to this, the aerial photograph of skyscrapers in the city's centre, with the distortion of parallax and its disproportionate depiction, represents a concentrated and potent vision of the power and influence of the corporate world on the populace below.

In this piece, these two images have been combined. Based on the ideal form of ancient ziggurats, the floor piece projects like a three dimensional aerial photograph. This miniature cannot be entered (perceived) from either above or below, To comprehend it would mean being everywhere and nowhere simultaneously.

Our partial view of the city from within, is always framed - either by the architecture itself, or through a window (looking in or out). The wall component of this piece refers to the windows of the city, and the view of it from the glass towers

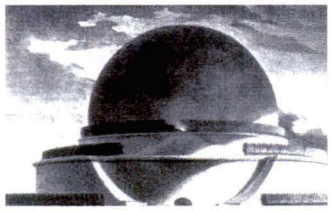
of skyscrapers. Also, ambiguously, it refers to the computer or video screen through which we project ourselves into the world, and through which the world is projected back to us.

The orientation of these windows/screens is, however, directed towards the imagined position from above rather than to the distorted view below. For me there is a complex circular motion in the reading of this piece, one that would go on forever, while never allowing our imagined and bodily perception to connect.



DOME

While this piece is not distorted, both the floor and wall piece are deliberately ambiguous, referring to the cathedral and the observatory. There is a combination in this arrangement of the ideals of religion and science, which were, by the enlightenment, 'rationally' separated. Boullee's futuristic (and decidedly modern) design for *Cenotaph for Sir Isaac Newton* 1784 (Fig.19) and his *Project for a temple of Nature* 1793 (Fig.20) were particular inspirations for the floor piece.



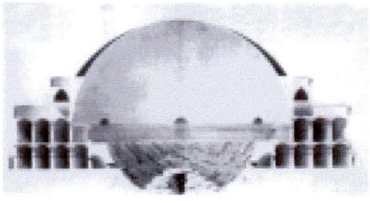
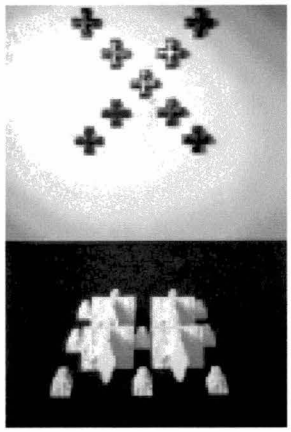


Figure 19 (left): Boullee:
Cenotaph for Sir Isaac Newton 1784
Figure 20 (right): Boullee:
Project for a temple of Nature 1793

The wall piece refers to the windows of a cathedral and to its plan, itself based on a cross; and simultaneously, to symbols of star patterns and the viewfinder of the lens - suggesting observation. Once again there is a combination of views, inside and outside, public and private, religious and scientific.

The piece refers to our simultaneous faith in, and desire for, subjective understanding of the self in the world - which is partially determined by theories and representations. And inversly, to the 'objective' observation of experience and phenonema - which determines those theories and representations.



CROSS

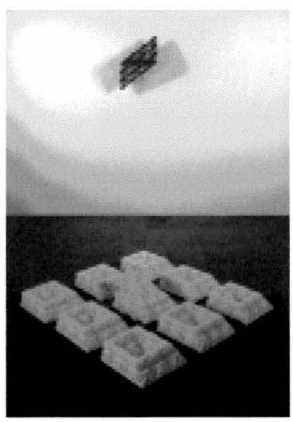
Lefebvre described Le Corbusier as a good architect but a catastrophic urbanist. This piece is based on Le Corbusier's idealistic 'Plan Voisin' from 1925 (Figure 21). Le Corbusier, like his contemporaries Ebenezer Howard and Frank Lloyd Wright, believed that a social utopia was achievable on the ground by reinventing city spaces.

Figure 21. Le Corbusier, Scale model of the Plan Voisin (1925)

Le Corbusier's plan for a section of central Paris, recommended its demolition - leaving a few strategically placed 'monuments' of it, and erecting an ideal environment based on the principles of circulation - of people, traffic, services.etc.

The wall component of this piece refers to the cross section of the planned buildings, and to the way it forms the symbol for 'wrong', representing the folly of Le Corbusier's design. There is also an ambiguous reference here to the minimalist work of Ronald Bladen who installed a gigantic cross "The X" at the Corcoran Gallery in 1967. This piece operates in a similar manner in relation to Bladen as does the arch in relation to Judd. However, in this case, the floor piece *is* tilted, and is orientated directly towards the cross on the wall.

The floor piece represents the dystopian quality of LeCorbusier's design; the wall piece, the faith in the partial theories that created it.



OBLIQUE PYRAMID

The wall piece, in this arrangement , was conceived of before the mould for its actual construction (the tilted pyramid) had been realised (this process is discussed in the following section). An untilted version had already been made which it was intended to suspend from the ceiling. The successful development of this piece allowed me to conceive of a wall version. A number of influences had inspired the

development of the upright version, which I consider to be a floating city. The spectre of the floating city is frequently encountered in works of science fiction, not to mention the schemes presented by today's futurist architects, Paulo Solari for example. Opie also dealt with this notion in a photo collage depicting a building floating in space, with no discernable top, bottom or side.

In its indefinable space on the wall this piece primarily refers to the combination of the views from above and from below. There is no point or perspective from which the viewer can make sense of this piece. In its tilted orientation, it appears to present the possibilities of either going on forever or diminishing into nothingness (for me, this refers to the ambiguous infinite, though repetitious, fractal image, the question of complexity versus reduction, and the self similarity of the piece itself).

The floor piece, developed in relation to the wall piece, orients itself to an unknown point on the wall. Perspective, and lines of sight, in this arrangement, run in opposite and indefinable directions.

SPHERE

Here the two floor pieces refer primarily to Lefebvre's "implosion - explosion" of the city mentioned earlier, with Filarete's ideal city being used as the basic shape. The suspended sphere represents the global city and the tension of potential destruction or reconstruction of the city concept itself.

This piece is separated from the others for a number of reasons. Firstly, the actual arrangement differs from the rest, in having the suspended sphere and the separation of the floor component. It does, however, operate in the same fashion, being read as plan and elevation. The other significant difference is the fact that there is a reference to natural phenomena. While I feel the natural environment is highlighted in the other pieces by its very absence, in this case there is a direct reference to the universe and its elements - the macro and the micro.

Lefebvre states that if we want a representation of today's 'ideal' city and of its relation to the universe, we have to find it in the writers of science fiction, where, for Lefebvre, every possible and impossible variation of the future has been foreseen. He refers particularly to Azimov's novel, *The Foundation*, summing it up as follows:

> an entire planet is covered by a giant city, Trentor, which has all the means of knowledge and power with which it dominates, as the centre of decision making, a whole galaxy. After many gigantic episodes, Trentor saves the universe and brings it to its end, that is, the 'reign of endings', joy and happiness, for excesses are finally overcome and the time of the world finally appropiated in a cosmic space[46]

Trentor saves the universe by destroying itself, which in turn destroys the universe for man. Plato's ideal city, which reproduces on earth the configuration of the universe, referred to here, is finally at one with the universe.

The suspended sphere in my work is enveloped by the city elements of the pieces below. In its position above the city/galaxy, it has been removed from the centre of it. A tension is created as it is not clear whether the global city has been expelled from the galaxy below, or whether it is being sucked back into it - a black hole where time no longer exists. As such it represents a continual coming-into-being; a slice,

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46 Lefebvre [1996], p.160

an instance in the simultaneous destruction and creation of time, of the city, the world, the self.

This tension is continued in the relatively simple wall structure, which is perhaps the most ambiguous of all the wall pieces. Firstly, it refers to the symbol of infinity, and the numeral 8, which symbolises regeneration (starting again after the seven days of creation). Secondly, this piece refers to the eyes, to sight and bodily perspective. Finally, the combination of the two circles could be read in the micro context as creation - the splitting of cells, or in contrast destruction - the collision of atoms in atomic reaction.

The piece works as a whole, and for me it is about the nature of time itself, our perception of it and attempts to overcome it.

TECHNICAL DEVELOPMENTS

As the general arrangement of the work began to emerge, it was necessary to address the means by which it was to be achieved. One of the major concerns and problems I have faced over the years has stemmed from the fact that the pieces must be joined before firing, significantly increasing the risk of cracking during firing due to the stresses on the clay. An added problem in this procedure is that the elements themselves must be protected to maintain the consistent moisture level required for successful joining. This is particularly relevant when several pieces are cast from one mould. For example, the sphere (Figure 22) requires eight casts from the same mould (for a number of reasons this mould could not be repeated) A maximum of two casts per day is possible, meaning the first casts had to be stored for several days before joining.


Figure 22: Sphere mould: closed and opened

These problems have been significantly reduced by the addition of paper pulp to the ceramic slip. The fibres, which burn away during firing, form a very strong bond in the greenware itself - consequently handling becomes easier - and in the surfaces which are joined. Also, the moisture content becomes less critical, as paperclay can be successfully joined at varying stages. The only detrimental effect arises when the joins are to be smoothed as the pulp in the clay tends to tear away from itself. While much research has recently been published on the use of paper in plastic clay, relatively little appears on its use in clay slip. For my purposes I have found that one bucket of dry commercially available paper pulp to four buckets of slip has proved the most successful. Since using this combination, cracking in the pieces has become extremely rare.

A common predicament especially with sculptural ceramicists is with the treatment of the surface. While this proved to be the case in the floor pieces, it did not, however, in the metallic wall pieces.

In previous work, the glazes predominantly used were those based on the special effect glaze recipes in Stan Ely's book *Australian Fritted Glazes* [1978] While I did adjust the recipes in some cases to suit requirements, this type of glaze is easily achieved today thanks to the highly predictable nature of the fritted materials contained in them. In this work, I also occasionally made use of a commercially available silver gloss glaze to highlight particular areas. It was this glaze which very quickly proved to be the most suitable for the work on the wall.

The highly refined and reflective surface of this glaze, is suggestive of the materials and products of advanced technologies. Its mirrored surface also illustrates the projection of ourselves in to the world as a reflection of our own memories, desires and experience. What I found

particularly satisfying was the fact that the reflective surface also tended to flatten out the pieces when viewed from directly in front. In this, it adds a further dimension to distortions of the pieces themselves.

Ironically, the work on the floor, which has been left unglazed, did involve considerable experimentation. As the Plimsoll Gallery was the preferred site for the work, the floor pieces, were always intended to be white to contrast with the floor. After many unsuccessful attempts to find a suitable matt glaze that did not overwhelm the surface, I considered using products that would simply seal the surface. This too proved unsuccessful as the light reflecting quality of the pieces was still effected. In the end, the decision to leave the surfaces untouched, was not a compromise. It was realised that its earthy quality was an appropriate contrast to the remoteness and preciousness of the wall pieces.

Over the period of this project approximately 60 moulds have been made and a major development has occurred in the nature of the moulds themselves. While the joining of the cast elements does provide a good internal structure it is in some cases a laborious process. For example the prototype for the upright pyramid piece took the best part of a week to actually construct (it included a number of non-cast additions). As these forms were to be repeated, it was necessary to attempt a mould of the complete piece. This required a casting model essentially of solid clay. After this was painstakingly achieved, it was cast as a simple two piece mould, one covering the piece itself, the other for the base. The cast, however refused to release from the mould. The solution was in separating three section of the mould. This allowed each section to be slowly removed from the cast piece.(figure 23.).

Figure 23: Upright Mould

The two tilted versions of the pyramid presented further complications, and two different methods were adopted. The first involved casting each face of the form (Figure 24).

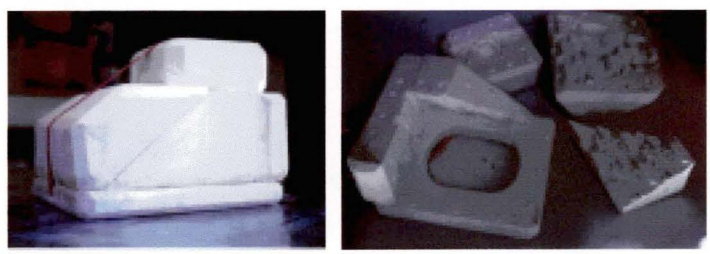

Figure 24: Tilted Mould

The second, similar to the upright version, being in three sections. These sections, however, were split after the mould was completed, to allow them to be removed separately from each side. the result, in effect was an eleven part mould.(Figure 25)

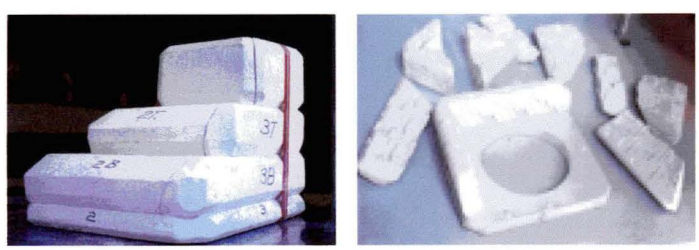

Figure 25: Oblique Tilted Mould

These moulds have proved invaluable, with one cast per day possible.

In concluding this section, I will stress again the theoretical and practical concerns of the project have impacted on each other. This project has been one of experimentation and refinement. In what was increasingly seen as an appropriate methodology the work emerged out of the experience of making it. The two aspects have in fact "mutually defined and delimited each other."

CONCLUSION

As I stated in the introduction, the aim of this project is to question our perception of, and position within, the increasingly mediated world. Having written this paper, which has involved looking back on earlier work, I have been surprised by the number of aspects to the work, which in many cases arose intuitively at first, that have signaled and advanced the forms and ideas which were to follow.

The common denominator is ambiguity, which is integral to all the pieces. By not having a defined or structured position to ground these works, it invites not only the questioning of the meaning of the pieces, but also of ourselves, and of our perceptions.

The aim of the project has been to create an environment which, by the use of representations, makes us consider our relationship to the city and our place within it. The work aims to lead us to question our perception of, and position within, the increasingly mediated contemporary environment of the city.

As to the wider contribution of this project, I refer again to Opie and Casebere's reference to their own mediums. For me it has been the properties of clay and its history, which have been exploited and celebrated in the work.

The broad range of research into the city undertaken in this project has introduced me to its vast diversity. While I feel that this project has brought to a conclusion a number of issues I have dealt with over several years, I do not see it as my ultimate statement on the city, nor, hopefully, the ultimate use of the moulds prepared along the way.

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ABSTRACT

The research project undertaken during my candidature is the culmination of a number of concerns as well as techniques that have developed in my ceramic practice over several years. My interest in the history and materiality of clay intersects with an ongoing fascination with the development and architecture of cities. The issues that have emerged in my work are those concerned with the lived experience of the city, and, in particular, the influence that representations have in our perception of that experience.

The (architectural) miniature plays a significant role in this project. The perfect, uncontaminated world of the miniature is an ideological representation of the world we actually experience, which effectively, through our private and imaginary interaction with it, gives rise to an equally ideological version of the self. In this way, the experience of the miniature reflects the paradoxical situation we find in our everyday reality: the interconnection of the self and the world - each mutually defining and delimiting the other through their representations.

The miniatures used in my own work have been manipulated and distorted, so that the viewer's relationship to them is unstable, and therefore the respective positions of both open to question. The aim of the project is to highlight the mediated and illusionary nature not only of the world, but also of ourselves, by the disruption of conventional representations, and our expectations of them.

The discussion of these issues in the exegesis draws on a number of theoretical sources that have been particularly influential in my research. Concepts related to the city experience found in de Certeau, Foucault, Baudrillard and Virilio are discussed in relation to Henri Lefebvre's philosophical position on the city. The aim of this discussion is to highlight the contradictory and paradoxical nature of

ideal representations of the city, and thereby detail the significance of the distortions and manipulations in my work. The influence of Susan Stewart's writing and semiotic analysis of the miniature on my project as a whole is evidenced by its presence throughout this discussion. Artists Julian Opie and James Casebere, who both use the miniature, have also been important, and are considered in the exegesis in relation to my own project.